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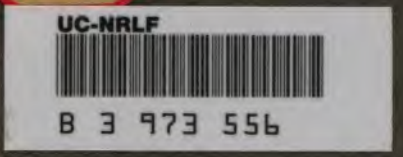

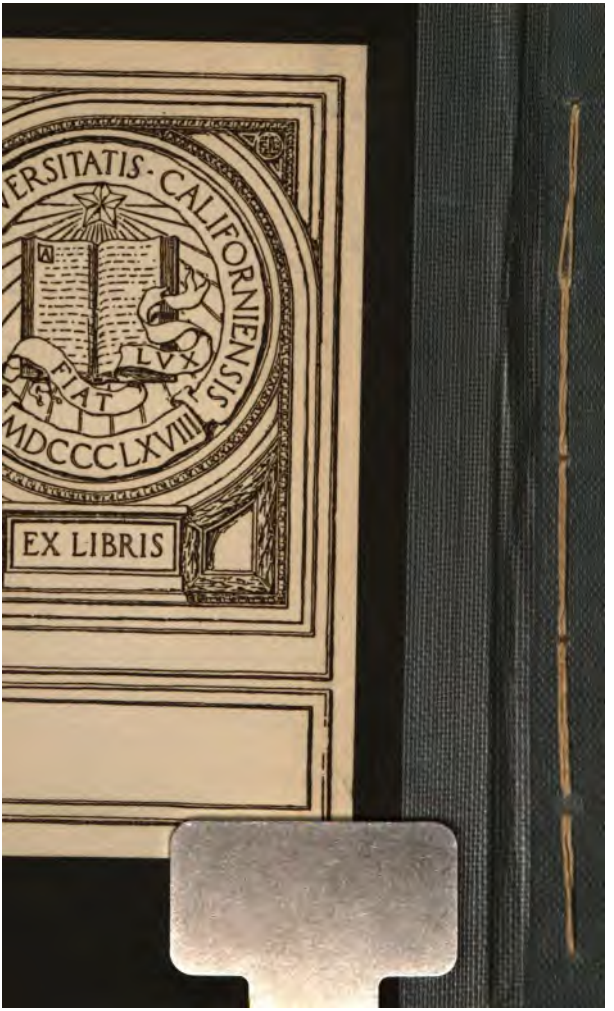
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JLES FOR COMPOSITORS AND READERS

THE UNIVERSITY PRESS, OXFORD

BY

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PRINTER TO THE UNIVERSITY OF OXFORD

THE ENGLISH SPELLINGS REVISED BY

J. A. H. MURRAY, M.A., D.C.L., LL.D., D.LITT.

AND

HENRY BRADLEY, M.A., PH.D.,

EDITORS OF THE NEW ENGLISH DICTIONARY

Oxford University Press

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1904

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THE following Rules apply generally; but directions to the contrary may be given in cases of works to be printed for other publishing houses which have also adopted a style of their own.

PREFACE

IT is quite clearly set out on the title-page in previous editions of these Rules and Examples, that they were intended especially for Compositors and Readers at the Clarendon Press. *Consequently it seems necessary to explain why an edition or impression is now offered to so much of the General Public as is interested in the technicalities of Typography, or wishes to be guided to a choice amidst alternative spellings.*

On the production of the First Edition at the Oxford Press, copies were placed at the disposal of all Readers, Compositors, and Compositor-apprentices; and other copies found their way into the possession of Authors and Editors of books then in the printers' hands. Subsequently, friends of authors, and readers and compositors in other printing-offices, began to ask for copies, which were always supplied without charge. By and by applications for copies were received from persons who had no absolute claim to be supplied gratuitously; but as many of such requests came from Officials of the King's Government at Home, in the Colonies, and in India, it was thought advisable, on the whole, to continue the practice of presentation.

38625

Recently, however, it became known that copies of the booklet were on sale *in London. A correspondent wrote that he had just bought a copy 'at the Stores'; and as it seems more than complaisant to provide gratuitously what may afterwards be sold for profit, there is no alternative but to publish this little book.*

As to the origin and progress of the work, it was begun in 1864, *when the compiler was a member of the London Association of Correctors of the Press. With the assistance of a small band of fellow members employed in the same printing-office as himself, a first list of examples was drawn up, to furnish a working basis.*

Fate so ordained that, in course of years, the writer became in succession general manager of three London printing-houses. In each of these institutions additions were made to his selected list of words, which, in this way, gradually expanded—embodying what compositors term 'the Rule of the House.'

In 1883, *as Controller of the Oxford Press, the compiler began afresh the work of adaptation; but pressure of other duties deferred its completion nearly ten years, for the first edition is dated* 1893. *Even at that date the book lacked the seal of final approval, being only part of a system of printing-office management.*

In due course, Dr. J. A. H. MURRAY *and* Mr. HENRY BRADLEY, *editors of the* New English Dictionary, *were kind enough to revise and approve all the English spellings. Bearing the stamp of their sanction, the booklet has an authority which it could not otherwise have claimed.*

To the later issues Professor ROBINSON ELLIS *and* Mr. H. STUART JONES *have contributed two appendices, containing instructions for the Division of Words in printing Latin and Greek; and a third appendix has been added on the authority of* Dr. J. A. H. MURRAY, *directing the compositor how to print some Proper Names in the Possessive Case.*

In the Eighteenth Edition two other appendices appear, giving rules for composing works in French and German.

H. H.

July, 1904.

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RULES FOR SETTING-UP ORDINARY WORKS[1]

SOME WORDS ENDING IN -ABLE

WORDS ending in -able to be spelt without *e*, as—desirable, movable, unmistakable, except when *e* is necessary to indicate the pronunciation of the previous letter or letters, as—blameable, changeable, liveable, manageable, noticeable, rateable, rebukeable, saleable, serviceable.

SOME WORDS ENDING IN -ISE OR -IZE

The following spellings are those adopted for the *New English Dictionary*:—

advertise	baptize
affranchise	brutalize
aggrandize	canonize
agonize	capitalize
alkalize	capsize
anathematize	catechize
anatomize	cauterize
anglicize	centralize
apologize	characterize
apostrophize	chastise
apprise (*to inform*)	christianize
apprize (*to appraise*)	circumcise
authorize	civilize

[1] In a Bible house especially, it must always be remembered that the Bible has a spelling of its own; and that in Bible and Prayer Book printing the Oxford standards have to be exactly followed.—H.H.

-ISE OR -IZE (*continued*)

colonize
comprise
compromise
contrariwise
criticize
crystallize
demise
demoralize
deodorize
desilverize
despise
devise
disfranchise
disguise
disorganize
dogmatize
economize
emphasize
emprise
enfranchise
enterprise
epigrammatize
epitomize
equalize
eulogize
evangelize
excise
exercise
exorcize
extemporize
familiarize
fertilize
fossilize
franchise
fraternize
galvanize
generalize
gormandize
graecize
harmonize
idealize
idolize
immortalize
improvise
incise
italicize
Jacobinize
jeopardize
kyanize
latinize
legalize
localize
macadamize
magnetize
mainprise
manumise
memorialize
merchandise
mesmerize
methodize
minimize
mobilize
modernize
monopolize
moralize
nationalize
naturalize
neutralize
organize
ostracize
oxidize
particularize
patronize
pauperize

penalize	soliloquize
philosophize	specialize
plagiarize	spiritualize
pluralize	stigmatize
polarize	subsidize
popularize	summarize
premise	surmise
prize	surprise
pulverize	syllogize
rationalize	symbolize
realize	sympathize
recognize	synthesize
reprise	systematize
revolutionize	tantalize
rhapsodize	temporize
satirize	tranquillize
scandalize	tyrannize
scrutinize	utilize
secularize	ventriloquize
seise (*in law*)	victimize
seize (*to grasp*)	visualize
signalize	vocalize
solemnize	vulgarize

SOME WORDS ENDING IN -MENT

In words ending in -ment always print the *e* in the preceding syllable, as—abridgement, acknowledgement, judgement, lodgement [1].

[1] 'I protest against the unscholarly habit of omitting it from "abridg*e*ment," "acknowledg*e*ment," "judg*e*ment," "lodg*e*ment,"—which is against all analogy, etymology, and orthoepy, since elsewhere *g* is hard in English when not followed by *e* or *i*. I think the University Press ought to set a scholarly example, instead of following the ignorant to do ill, for the sake of saving four *e*'s. The word "judgement" has been spelt in the Revised Version correctly.'—J. A. H. M.

SOME ALTERNATIVE OR DIFFICULT SPELLINGS

MORE OR LESS IN DAILY USE, ARRANGED IN ALPHABETICAL ORDER FOR EASY REFERENCE

adaptable	Barbadoes
aerial	bark (*ship*)
aeronaut	battalion
aglow	bedroom
almanac[1]	befall
ambidexterity	bethrall
analyse	bi-weekly
ankle	bluish
anybody	bogie (*a truck*)
any one	bogy (*apparition*)
anything	brier
anywhere	buffaloes
apanage	by and by
apophthegm	by the by
apostasy	cablegram
armful	calligraphy
artisan	canst
ascendancy	canvas (*cloth*)
assassin	canvass (*political*)
automobile	carcass
axe[2]	catarrhine
ay (*always*)	cat's paw
aye(*yes-'the ayes have it'*)	cauldron
banjos	celluloid

[1] But the *k* is retained in *The Oxford Almanack*, following the first publication in 1674.—H. H.

[2] In the *New English Dictionary*, Vol. I, p. 598, Dr. J. A. H. MURRAY says, 'The spelling *ax* is better on every ground . . . than *axe*, which has of late become prevalent.' (But as authors generally still call for the commoner spelling, compositors must follow it.—H. H.)

chant
chaperon
cheque (*on a bank*)
chequered (*career*)
chestnut
chillness
cider
cipher
clench (*fists*)
clinch (*argument*)
cloak (*not* cloke)
clue (*but* clew *for part of a sail*)
coalesce
coco-nut
coeval
coexist
cognizance
coloration
commonplace
common-sense (*adj.*) (*but* common sense *for adj. and noun together*)
conjurer
conjuror (*law*)
connexion
connivence
conscience' sake
contemporary
couldst
court martial
courts martial
curtsy
dare say
daybreak
debatable
deflexion
demeanour
dependant (*noun*)
dependence
dependent (*adj.*)
develop
devest (*law*)
dexterously
diaeresis[1]
dike
ding-dong
discoloration
discolour
disk
dispatch (*not* despatch)
distil
disyllable
doggerel
dote
dullness
duodecimos
easy chair
ecstasy
embarkation
empanel
empanelled
enclose
endorse
enroll

[1] The sign ["] sometimes placed over the second of two vowels in an English word to indicate that they are to be pronounced separately, is so called by a compositor. By the way, this sign is now only used for learned or foreign words; not in *chaos* nor in *dais*, for instance. *Naïve* and *naïveté* still require it, however (see pp. 21, 22).—H. H.

SOME DIFFICULT SPELLINGS (*contd.*)

enrolment	forme (*printer's*)
ensconce	frenzy
ensure (*make safe*)	fuchsia
enthral	fulfil
entreat	fullness
entrust	gage (*a pledge*)
envelop (*verb*)	gauge (*a measure*)
envelope (*noun*)	get-at-able
ethereal	gipsy
everyday	godlike
every one	good-bye
everything	good humour
everywhere	good-humoured
exorrhizal	good nature
expense	good-natured
faecal	goodness' sake
faggot	good night
fantasy	goodwill
favour	gramophone
fetid	granter (*one who grants*)
filigree	grantor (*in law : one who makes a grant*)
first-hand	grey
forbade	hadst
foregone (*gone before*)	haemorrhage
foretell	ha! ha! (*laughter*)
for ever	ha-ha (*a fence*)
forgo [1]	

[1] In 1896, Mr. W. E. GLADSTONE, not being aware of this rule, wished to include, in a list of errata for insertion in Vol. II of *Butler's Works*, an alteration of the spelling, in Vol. I, of the word 'forgo.' On receipt of his direction to make the alteration, I sent Mr. GLADSTONE a copy of *Skeat's Dictionary* to show that 'forgo,' in the sense in which he was using the word, was right, and could not be *corrected*; but it was only after reference to Dr. J. A. H. MURRAY that Mr. GLADSTONE wrote to me, 'Personally I am inclined to prefer forego, on its merits; but authority must carry the day. *I give in.*'—H. H.

half-dozen, -way
handiwork
havoc
hob-a-nob
holiday
honour
horseshoe
humorist
humorous
humour
hyena
icing
ill-fated
ill health
ill luck
ill nature
indoor
inflexion
inquire, -quiry[1]
install
instalment
instil
insure (*in a society*)
Inverness-shire, &c.
ipecacuanha
jail
jewellery
jews' harp *and* jews' harps
jugful
kinematograph
ladylike
lantern
licence (*noun*)
license (*verb*)
life-like
lifetime
liquefy
loath (*adj.*)
loathe (*verb*)
lovable
mamma
manifestoes
mattress
mayst
meantime
meanwhile
mediaeval
midday
mightst
millennium
misdemeanour
misspelling
mistletoe
Mohammedan
moneyed
moneys
mosquitoes
mottoes
negligible
negotiate
net (*profits*)
never-ending
noonday
no one
octavos
offsaddle
oft-times
one-eighth
oneself

[1] 'This is now usual. See *Dictionary*, s. v. Enq.' —J. A. H. M.

SOME DIFFICULT SPELLINGS (*contd.*)

onrush
outdoor
out-of-date
out-of-door
overalls
overleaf
oversea
ozone
parallelepiped
paralyse
partisan
pavilion
percentage
petrify
picnicking
poniard
portray
postilion
pot (*size of paper*)
potato
potatoes
practice (*noun*)
practise (*verb*)
premises (*no sing., conveyancing*)
premiss, premisses (*logic*)
primaeval
printer's error, *but* printers' errors [1]
programme
prophecy (*noun*)
prophesy (*verb*)
provisos
putrefy
quartet
quartos
quintet
racket (*bat*)
rackets (*game*)
racoon
radium (*small* r)
ragi (*grain*)
raja
rarefy
rase (*to erase*)
ratios
raze (*to the ground*)
reappear
re-bound (*as a book*)
recall
recompense (*v.* & *n.*)
recompose
re-cover (*a chair*)
referable
reflection [2]
reimburse
reinstate
(*but* re-enter, co-operate, pre-eminent, &c.)
reopen

[1] Dr. J. A. H. MURRAY thinks that where there is any ambiguity a hyphen may also be used, as 'bad printers'-errors.'

[2] 'Etymology is in favour of *reflexion*, but usage seems to be overpoweringly in favour of the other spelling.'—H. B.

ribbon
rigorous
rigors (*in med.*)
rigour
rime(*both meanings*)
rout (*verb*)
second-hand
secrecy
selfsame
sergeant (*military*)
serjeant (*law*)
Shakespeare [1]
shouldst
show (*v. & n.*)
shrillness
sibyl
sibylline
siliceous
siphon
siren
skilful
some one
spadeful
sphinx
sponge
spoonful
stanch
stationary (*standing still*)
stationery (*paper*)
steadfast
stillness
story (*both senses*)
stupefy
such-like
sycamore (*ord. sp.*)
sycomore (*Bible sp.*)
synonymous
tallness
tease
tenor
thyme (*herb*)
tire (*of a wheel*) [2]
title-page
toboggan, -ing
toilet
tomatoes
topsy-turvy
tranquillity
transferable
trousers
tumour
tyro
unmistakably
up-to-date [3]
vender (*as generally used*)
vendor (*in law*)
vermilion
villany

[1] 'Shakspere is preferable, as—The New Shakspere Society.'—J. A. H. M. (But the Clarendon Press is already committed to the more extended spelling.—H. H.)

[2] 'But the bicycle-makers have apparently adopted the non-etymological *tyre*.'—J. A. H. M.

[3] As, up-to-date records; but print 'the records are up to date.'—H. H.

SOME DIFFICULT SPELLINGS (*contd.*)

visor	whitish
volcanoes	wilful
wabble	woful
wagon	wooed, woos
weasand	wouldst
wellnigh	wrongdoing
whilom	zigzag
whisky	

DOUBLING CONSONANTS WITH SUFFIXES

Words of one syllable, ending with one consonant preceded by one vowel, double that consonant on adding -ed or -ing: e.g.

drop	dropped	dropping
stop	stopped	stopping

Words of more than one syllable, ending with one consonant preceded by one vowel, and accented on the last syllable, double that consonant on adding -ed or -ing: e.g.

allot	allotted	allotting
infer	inferred	inferring
trepan	trepanned	trepanning

But words of this class *not* accented on the last syllable, *do not double the last consonant*[1] on adding -ed, -ing: e.g.—

balloted, -ing	bayoneted, -ing
banqueted, -ing	benefited, -ing

[1] We must, however, still except the words ending in *-el*, as levelled, -er, -ing; travelled, -er, -ing; and also worshipped, -er, -ing.—J. A. H. M.

biased, -ing
billeted, -ing
bishoped, -ing
blanketed, -ing
bonneted, -ing
buffeted, -ing
carpeted, -ing
chirruped, -ing
combated, -ing
cricketing
crocheting
crotcheted, -ing, -y
discomfited, -ing
docketed, -ing
ferreted, -ing
fidgeted, -ing, -y
filleted, -ing
focused, -ing
galloped, -ing
gibbeted, -ing
gossiped, -ing, -y
junketed, -ing
marketed, -ing
packeted, -ing
paralleled, -ing
pelleted, -ing
picketed, -ing
piloted, -ing
rabbeted, -ing
rabbiting
rickety
riveted, -ing
russeted, -ing, -y
scolloped, -ing
tennising
trinketed, -ing
trousered, -ing
trumpeted, -ing
velvety
wainscoted, -ing

IN POETRY

words ending in -ed are to be spelt so in all cases; and with a grave accent when the syllable is separately pronounced, thus—èd. ('d is not to be used.)

This applies to poetical quotations introduced into prose matter, and to new works. It must not apply to reprints of standard authors.

Poetical quotations should be spaced with en quadrats.

FORMATION OF PLURALS IN WORDS OF FOREIGN ORIGIN

Plurals of nouns taken into English from other languages sometimes follow the laws of inflexion of those languages. But often, in non-technical works, additional forms are used, constructed after the English manner. Print as below, in cases where the author does not object. In scientific works the scientific method must of course prevail:—

SING.	PL.
addendum	addenda[1]
alumnus	alumni
amanuensis	amanuenses
animalculum	animalcula
antithesis	antitheses
appendix	appendices
arcanum	arcana
automaton	automata
axis	axes
basis	bases
beau	beaux
calix	calices
chrysalis	chrysalises
corrigendum	corrigenda[1]
criterion	criteria
datum	data
desideratum	desiderata
dilettante	dilettanti
effluvium	effluvia
ellipsis	ellipses
erratum	errata[1]
focus	focuses (*fam.*)
formula	formulae
fungus	fungi

[1] See reference to these words for another purpose on p. 38.—H. H.

SING. genius	PL. geniuses[1]
(*meaning a person or persons of genius*)	
hypothesis	hypotheses
ignis fatuus	ignes fatui
index	indexes[2]
iris	irises
lamina	laminae
larva	larvae
libretto	libretti
maximum	maxima
medium	mediums (*fam.*)
memorandum	memorandums[3]
(*meaning a written note or notes*)	
metamorphosis	metamorphoses
miasma	miasmata
minimum	minima
nebula	nebulae
oasis	oases
parenthesis	parentheses
phenomenon	phenomena
radius	radii
radix	radices
sanatorium	sanatoria
scholium	scholia
spectrum	spectra
speculum	specula
stamen	stamens
stimulus	stimuli
stratum	strata
thesis	theses
virtuoso	virtuosi
vortex	vortexes (*fam.*)

[1] Genius, in the sense of a tutelary spirit, must of course have the plural genii.—H. H.

[2] In scholarly works, indices is often preferred; and in the mathematical sense must always be used. —H. H.

[3] But in a collective or special sense, we must print memoranda.—H. H.

PHONETIC SPELLINGS

Some newspapers print phonetic spellings, such as program, hight (to describe altitude), catalog, &c. But the practice has insufficient authority, and can be followed only by special direction.

DIGRAPHS

æ and œ should each be printed as two letters in Latin and Greek words, e.g. Aeneid, Aeschylus, Caesar, Oedipus; and in English, as mediaeval, phoenix. But in Old-English and in French words do not separate the letters, as Ælfred, Cædmon, manœuvre.

FOREIGN WORDS & PHRASES WHEN TO BE SET IN ROMAN AND WHEN IN ITALIC

Print the following anglicized words in roman type. In all of the French examples but two the spelling is according to Littré.

aide de camp	bona fide	café
à propos	bouquet	cantos
aurora borealis	bravos	carte de visite
beau idéal	bric-à-brac	chargé d'affaires
bézique	bulletin	chiaroscuro

cliché	gratis	post mortem
connoisseur	habeas corpus	poste restante
cul-de-sac	hors-d'œuvre	précis
débris	innuendo	prestige
début	innuendoes	prima facie
dépôt [1]	levée	protégé
détour	littérateur	régime
diarrhoea	litterati	rendezvous [3]
dramatis personae	manœuvre	rôle
éclat	memorandum	savants
employé [2]	menu	seraglio
ennui	naïve	sobriquet
entrée	omnibus	soirée
etiquette [3]	papier mâché	versus
facsimile	per annum	via
fête		vice versa
		viva voce

The following to be printed in italics :—

ab origine	*au revoir*
ad nauseam	*bonhomie*
a fortiori	*chef-d'œuvre*
amour propre	*chevaux de frise*
ancien régime	*con amore*
anglice	*confrère*
a priori	*cortège*
au courant	*coup d'état*

[1] For this and similar words, the proper accents are to be used, whether the foreign words be anglicized or not. Remember also that there is no sufficient authority for omitting accents from capital letters in French. We must, to be correct, still print Étienne, Étretat, in text and notes; and DÉPÔT, ÉVÊQUE, PRÉVÔT, in cap. lines.—H. H.

[2] *Webster's Dictionary* describes employee as an English word, but we follow the *N.E.D.* and prefer employé (*masc.*) and employée (*fem.*).—H. H.

[3] Omit the accent from étiquette; and the hyphen from rendez-vous.—H. H.

FOREIGN WORDS IN ITALICS (*contd.*)

coup de grâce
de quoi vivre
édition de luxe
élite
en bloc
en masse
en passant
en route
ex cathedra
ex officio
facile princeps
felo de se
garçon
grand monde
habitué
hors de combat
in propria persona
laisser-faire
lapsus linguae
mêlée
mise en scène
modus operandi
more suo
multum in parvo
naïveté
nemine contradicente
ne plus ultra
nolens volens
par excellence
pari passu
pièce de résistance
plébiscite
pro forma
pro tempore
raison d'être
résumé
sang-froid
sans cérémonie
sans-culotte
sine qua non
sotto voce
sub rosa
tête à tête (adv.)
tête-à-tête (noun)
vis-à-vis

The modern practice is to omit accents from Latin words.

HYPHENS[1]

The hyphen need not, as a rule, be used to join an adverb to the adjective which it qualifies: as in—

a beautifully furnished house,
a well calculated scheme.

When the word might not at once be recognized as an adverb, use the hyphen: as—

a well-known statesman,
an ill-built house,
a new-found country,
the best-known proverb,
a good-sized room.

---

[1] See *New English Dictionary*, Vol. I, page xiii, art. 'Combinations,' where Dr. MURRAY writes: 'In many combinations the hyphen becomes an expression of unification of sense. When this unification and specialization has proceeded so far that we no longer analyse the combination into its elements, but take it in as a whole, as in *blackberry*, *postman*, *newspaper*, pronouncing it in speech with a single accent, the hyphen is usually omitted, and the fully developed compound is written as a single word. But as this also is a question of degree, there are necessarily many compounds as to which usage has not yet determined whether they are to be written with the hyphen or as single words.'

And again, in the *Schoolmasters' Year-book* for 1903, Dr. MURRAY writes: 'There is no rule, propriety, or consensus of usage in English for the use or absence of the hyphen, except in cases where grammar or sense is concerned; as in a day well remembered, but a well-remembered day, the sea of a deep green, a deep-green sea, a baby little expected, a little-expected baby, not a deep green sea, a little expected baby. . . . Avoid Headmaster, because this implies one stress, Héadmaster, and would analogically mean "master of heads," like schoolmaster, ironmaster. . . . Of course the hyphen comes in at once in combinations and derivatives, as head-mastership.'

When an adverb qualifies a predicate, the hyphen *should not* be used: as—

this fact is well known.

Where either (1) a noun and adjective or participle, or (2) an adjective and a noun, in combination, are used as a compound adjective, the hyphen *should* be used:—

a poverty-stricken family,
a blood-red hand,
a nineteenth-century invention.

A compound noun which has *but one accent*, and from familiar use has become one word, requires no hyphen. Examples:—

bláckbird	mántelpiece	téapot
býname	nótebook	téxtbook
býword	nówadays	tórchlight
háirdresser	schóolboy	upstáirs
hándbook	schóolgirl	wátchcase
hándkerchief	séaport	whéelbarrow

Compound words of *more than one accent*, as — ápple-trée, chérry-pie, grável-wálk, wíll-o'-the-wisp, as well as others which follow, require hyphens:—

arm-chair	half-crown	race-course
bird-cage	harvest-field	sea-serpent
by-law	head-dress	small-pox
by-way	hour-glass	son-in-law
cousin-german	india-rubber	starting-point
dumb-bell	knick-knack	step-father
ear-rings	looking-glass	title-deeds
farm-house	man-of-war	to-day
guide-book	one-and-twenty	top-mast
gutta-percha	quarter-day	year-book

Half an inch, half a dozen, &c., require no hyphens. Print fellow men, head quarters, head master (see note on preceding page), post office, revenue office, union jack, &c.

TO PRINT CONTRACTIONS

NOTE.—Some abbreviations of Latin words such as ad loc., *&c., to be set in roman, are shown for the sake of contrast, on page 37.*

Names of the books of the Bible as abbreviated where necessary :—

Old Testament

Gen.	1 Kings	Eccles.	Amos
Exod.	2 Kings	Song of	Obad.
Lev.	1 Chron.	Sol.	Jonah
Num.	2 Chron.	Isa.	Mic.
Deut.	Ezra	Jer.	Nahum
Joshua	Neh.	Lam.	Hab.
Judges	Esther	Ezek.	Zeph.
Ruth	Job	Dan.	Hag.
1 Sam.	Ps.	Hos.	Zech.
2 Sam.	Prov.	Joel	Mal.

New Testament

Matt.	2 Cor.	1 Tim.	1 Pet.
Mark	Gal.	2 Tim.	2 Pet.
Luke	Eph.	Titus	1 John
John	Phil.	Philem.	2 John
Acts	Col.	Heb.	3 John
Rom.	1 Thess.	Jas.	Jude
1 Cor.	2 Thess.		Rev.

Apocrypha

1 Esdras	Wisd. of Sol.	Susanna
2 Esdras	Ecclus.	Bel and Dragon
Tobit	Baruch	Pr. of Manasses
Judith	Song of Three	1 Macc.
Rest of Esth.	Childr.	2 Macc.

To abbreviate the names of the months:—

Jan.	Feb.	Mar.	Apr.	May	June
July	Aug.	Sept.	Oct.	Nov.	Dec.

Apostrophes in Proper Nou
apostrophe after the 's' in—Q
(Cambs.), St. Johns' (I. of M.

2. Use an apostrophe be
in Connah's Quay (Flints.), H
(N.B.), Orme's Head (Carn.),
(Oxon.), St. Abb's Head (N.
(Newfoundland), St. John's W
St. Mary's Lock (N.B.), St. Mi
(Cornwall), St. Mungo's Well (
St. Peter's (Sydney, N.S.W).

3. Do not use an apostr
Souls (Oxon.), Bury St. Edmu
Bosworth (Rugby), Johns Ho
sity (U.S.A.), Millers Dale (D
College (Manchester), St. Al
drews, St. Bees, St. Boswells
St. Helens (Lancs., and distric
St. Heliers (Jersey), St. Ives
Cornwall), St. Kitts (St. Chris
W.I.), St. Leonards, St. Neot
St. Neot, Cornwall), Somers T

Apostrophes in similar ab
the following should join cl
letters—don't, 'em, haven't,
shouldn't, 'tis, won't, there'll,

An apostrophe should not
hers, ours, theirs, yours.

Use ETC. in a cap. line
a small cap. line where an a
will not range. Otherwise p
Longmans, Green & Co.; wi
before ampersand in the nam

Where the name of a county
as Yorks., Cambs., Berks., Ox
point; but print Hants (no full
it is not a modern abbreviati

4to, 8vo, 12mo[1], &c. (sizes of books), are symbols, and should have no full point. A parallel case is that of 1st, 2nd, 3rd, and so on, which also need no full points.

Print lb. for both sing. and pl.; not lbs.

In y^e^ and y^s^ the second letter should be a superior, and without a full point.

References to the Bible in ordinary works to be printed thus—Exod. xxxii. 32; xxxvii. 2.

CAPITAL LETTERS

Avoid beginning words with capitals as much as possible; but use them in the following and similar cases:—

Act, when referring to Act of Parliament or Acts of a play; also in Baptist, Christian, Nonconformist, Presbyterian, Puritan, and all denominational terms.

His Majesty, Her Royal Highness, &c.

The King of England, the Prince of Wales.

Sir Roger Tichborne, J. Spencer, Esq., Mr. J. Spencer-Smith, &c.

Christmas Day, Lady Day, &c.

House of Commons, Parliament, &c.

[1] To justify the use in ordinary printing of these symbols (as against the use of 4°, 8°, 12°, a prevailing French fashion which is preferred by some writers), it may suffice to say that the ablative cases of the ordinal numbers *quartus, octavus, duodecimus*, namely *quarto, octavo, duodecimo*, are according to popular usage represented by the forms or symbols 4to, 8vo, 12mo; just as by the same usage we print 1st and 2nd as forms or symbols of the English words *first* and *second*.—H. H.

Names of streets, roads, &c., to be separate words, with initial capitals, as—Chandos Street, Trafalgar Square, Kingston Road, Addison's Walk, Norreys Avenue.

When beginning a footnote, the abbreviations e.g., i.e., p. or pp., and so on, to be all in lower-case.

The points of the compass, N. E. S. W., when separately used, to have a full point: but print NE., NNW. These letters to be used only in geographical or similar matter: do not, even if N. is in the copy, use the contraction in ordinary composition; print 'Woodstock is eight miles north of Carfax.' Print the symbolic letters I O U, without full points.

MS. = manuscript (noun), to be used in the printing of bibliographical details, but not when used adjectivally; and it may be spelt out even when used as a noun, if clearer to the sense. Print the plural form MSS.

Print PS. (not P.S.) for postscript or postscriptum; SS. not S.S. (steamship); but H.M.S. (His Majesty's Ship); H.R.H.; I.W. (Isle of Wight); N.B., Q.E.D., and R.S.V.P., because more than one word is contracted.

In printing S. or St. for Saint, the compositor must be guided by the wish of the author, assumed or expressed.

Print X-rays; and ME. and OE. in philological works for Middle English and Old English.

References to Shakespeare's plays to be printed as follows:—

1 Henry VI, iii. 2. 14, and so on[1].

[1] 'A very bad system: III. ii. 14, is clearer.' —J. A. H. M. (But the Clarendon Press is already committed to the above form.—H. H.)

Pronouns referring to the Deity should begin with capitals—He, Him, His, Me, Mine, My, Thee, Thine, Thou; but print—who, whom, and whose.

O Lord, O God, O sir; but Oh, that, &c.

SMALL CAPITALS

Put a hair space between the letters of contractions in small capitals:—

A. U. C. Anno urbis conditae
A. D. Anno Domini A. M. Anno mundi
A. H. Anno Hegirae B. C. Before Christ.

a.m. (ante meridiem[1]), p.m. (post meridiem), should be lower-case, except in lines of caps. or small caps.

When small caps. are used at foot of title-page, print thus: M DCCCC IV[2].

The first word in each chapter of a book is to be in small caps. and the first line usually indented one em; but this does not apply to works in which the matter is broken up into many sections, nor to cases where large initials are used. (See bottom of p. 31, as to indentation.)

References in text to caps. in plates and woodcuts to be in small caps.

[1] It is a common error to suppose that these initials stand for ante-meridian and post-meridian. Thus, CHARLES DICKENS represents one of his characters in *Pickwick* as saying: 'Curious circumstance about those initials, sir,' said Mr. Magnus. 'You will observe—P.M.—post meridian. In hasty notes to intimate acquaintance, I sometimes sign myself "Afternoon." It amuses my friends very much, Mr. Pickwick.'—DICKENS, *Pickwick Papers*, p. 367, Oxford edit., 1903.—H. H.

[2] 'Or better MCM IV.'—J. A. H. M.

LOWER-CASE INITIALS

FOR ANGLICIZED WORDS

christianize, frenchified, herculean, laconi
latinity, latinize, tantalize.

Also the more common words derive
from proper names, as—

boycott, d'oyley, guernsey, hansom-ca
holland, inverness, italic, japanning, ma
(blossom), morocco, roman, russia, vulcaniz

SPECIAL SIGNS OR SYMBOLS

The signs + (plus), − (minus), = (equ
to) are now often used in printing scientif
works generally, and not in those only whic
are mathematical or arithmetical.

In such instances, +, −, = should i
the matter of spacing be treated as wor
are treated, i.e. in a line which needs wid
spacing there should be more space, and i
a line which requires thin spacing the
should be less space, before or after then
For instance, in—

spectabilis, *Bærl. l. c.* (= Haasia spectabilis)[1]

the = belongs to 'spectabilis' as much as t
'Haasia,' and the sign should not be pu
close to 'Haasia.'

[1] This example is from the *Index Kewensis*, whe
the diphthongs are printed as single characters.

SPACING

Spacing ought to be even. Paragraphs are not to be widely spaced for the sake of making breaklines. When the last line but one of a paragraph is widely spaced and the first line of the next paragraph is more than thick-spaced, extra spaces should be used between the words in the intermediate breakline. Such spaces should not exceed en quads, nor be increased if by so doing the line would be driven full out.

Breaklines should consist of more than five letters, except in narrow measures. But take care that bad spacing is not thereby necessitated.

Avoid (especially in full measures) printing at the ends of lines:

a, l., ll., p. *or* pp., I (when a pronoun).

Capt., Dr., Esq., Mr., Rev., St., and so on, should not be separated from names; nor should initials be divided: e.g. Mr. W. E. | Gladstone; *not* Mr. W. | E. Gladstone.

Thin spaces before apostrophes, e.g.:—

that's (for 'that is'), boy's (for 'boy is'), to distinguish abbreviations from the possessive case.

Hair spaces to be placed between contractions, as in e.g., i.e., q.v.

Indentation of first lines of paragraphs should be one em for full measures in 8vo and smaller books. In 4to and larger books the indentation should be increased.

Sub-indentation should be proportionate; and the rule for all indentation is not to drive too far in.

DIVISION OF WORDS

I. ENGLISH

Such divisions as en-, de-, or in- to be allowed only in very narrow measures, and there exceptionally.

Disyllables, as 'into,' 'until,' &c., are only to be divided in very narrow measures.

The following divisions to be preferred:—

abun-dance	impor-tance
corre-spon-dence	inter-est
depen-dent	minis-ter
dimin-ish	pun-ish
estab-lish-ment	respon-dent

Avoid similar divisions to—

star-vation, obser-vation, exal-tation, gene-ration, imagi-nation, origi-nally; but put starva-tion, &c.

The principle is that the part of the word[1] left at the end of a line should suggest the part commencing the next line. Thus the word 'happiness' should be divided happi-ness, *not* hap-piness.

[1] This is not always as easy as it seems. I was once asked by a compositor how I would carry out this rule in regard to 'disproportionableness,' which, according to Dr. J. A. H. MURRAY, is one of the longest words in the English language; or 'incircumscriptibleness,' used by one Byfield, a divine, in 1615, who wrote, 'The immensity of Christ's divine nature hath . . . incircumscriptibleness in respect of place'; or again, 'antidisestablishmentarians,' quoted in the recent biography of Archbishop BENSON, where he says that 'the Free Kirk of the North of Scotland are strong antidisestablishmentarians.'—H. H.

Roman-ism, Puritan-ism; but Agnosti-cism, Catholi-cism, criti-cism, fanati-cism, tautolo-gism, witti-cism, &c.

Atmo-sphere, micro-scope, philo-sophy, tele-phone, tele-scope, should have only this division. But always print episco-pal (not epi-scopal), &c.[1]

II. Some Italian, Portuguese, and Spanish Words

Italian.— Divide si-gnore (gn = *ni* in 'mania'), trava-gliare (gli = *lli* in 'William'), tra-scinare (sci = *shi* in 'shin'), i.e. take over gn, gl, sci.

Portuguese.—Divide se-nhor (nh = *ni* in 'mania'), bata-lha (lh = *lli* in 'William'), i.e. take over nh, lh.

Spanish. — Divide se-ñora (ñ = *ni* in 'mania'), maravi-lloso (ll = *lli* in 'William'), i.e. take over ñ, ll.

[1] 'Even the divisions noted as preferable are not free from objection, and should be avoided when it is at all easy to do so.'—H. B.

PUNCTUATION

The compositor is recommended to study a good treatise on the whole subject.[1] Here are a few cautions :—

Loose punctuation, especially in scientific and philosophical works, should be avoided.

Commas to be as a rule inserted between adjectives preceding and qualifying substantives, as—

an enterprising, ambitious man ;
a gentle, amiable, harmless creature;
a cold, damp, badly lighted room.

But where the last adjective is in closer relation to the substantive than the preceding ones, omit the comma, as—

a distinguished foreign author.

[1] The difference of meaning which may be given by variation of punctuati n, is well illustrated by a story told, I believe, by the late George Augustus Sala, the famous journalist of the *Daily Telegraph*, of R. B. Sheridan, dramatist and M.P. In the heat of debate in the House of Commons, Sheridan gave one of his opponents the lie direct; and was called upon to apologize by the Speaker. Without hesitation, Mr. Sheridan, who was a man of quick wit, responded thus: 'Mr. Speaker I said the honourable Member was a liar it is true and I am sorry for it.' The Member concerned thought over for a few minutes the terms of this peculiar apology, and then asked whether Mr. Sheridan intended to repeat that he (the honourable Member) was a prevaricator, and that the fact was a source of sorrow to him; or whether Mr. Sheridan regretted the statement which he himself had made. 'Sir,' said Mr. Sheridan, 'the honourable Member can interpret the terms of my statement according to his ability, and he can put punctuation marks where it pleases him.'—H. H.

Such words as moreover, however, &c, are usually followed by a comma when used at the opening of a sentence[1], or preceded and followed by a comma when used in the middle of a sentence.

All points to be omitted from the end of lines in titles, half-titles, headlines, &c., in Clarendon Press works, unless a special direction is given to the contrary.

Em rules or dashes—in this and the next line an example is given—are often used to show that words enclosed between them are to be read parenthetically. Thus a verbal parenthesis may be shown by punctuation in three ways: by em dashes, by ( ), or by simple commas[2].

At the end of break-lines in conversation and similar matter, insert an em rule to mark continuation, *as well as* the natural point. An em rule should also be inserted at the end of a note before an authority, and at the end of a side-heading[3].

[1] Nevertheless the reader is not to be commended who, being told that the word 'however' was usually followed by a comma, insisted upon altering a sentence beginning 'However this may be,' &c., to 'However, this may be.'—H. H.

[2] Some writers mark this form of composition quite arbitrarily. For instance CHARLES DICKENS uses colons: 'As he sat down by the old man's side, two tears: not tears like those with which recording angels blot their entries out, but drops so precious that they use them for their ink: stole down his meritorious cheeks.'—*Martin Chuzzlewit*, Oxford ed., p. 581.

[3] There is one case, and only one, of an em rule being used in the Bible, viz. in Exod. xxxii. 32; where, I am told by the Rev. Professor DRIVER, it is correctly printed, to mark what is technically called an 'aposiopesis,' i.e. a sudden silence. In ordinary printing the proper mark for such a case is a 2-em rule.—H. H.

PUNCTUATION (*contd.*)

To mark omitted words or lines.—Three points . . . (not asterisks) separated by en quadrats are sufficient to indicate the omission of a few words or lines; and the practice should be uniform throughout the work. Where full lines are required to mark a large omission, real or imaginary, the spacing between the marks should be increased; but the compositor should in this case also use full points and not asterisks.

Quotation marks.—Single 'quotes' to be used for the first quotation; then double for a quotation within a quotation.

Extracts, if set in the same type as the text, should have quotation marks; if in smaller type, the quotation marks should be omitted. (See p. 37.)

All marks of punctuation used with words in inverted commas, or with words within parentheses, must be placed according to the sense.

ITALIC TYPE

NOTE.—A list of foreign and anglicised words and phrases, showing which should be printed in roman and which in italic, is given on pp. 20–2.

In many works it is now common to print titles of books in italic, instead of in inverted commas. This must be determined by the directions given with the copy, but the practice must be uniform throughout the work.

Short extracts from books, whether foreign or English, should not be in italic but in roman (between inverted commas, or otherwise, as directed on p. 36).

Names of periodicals and ships[1] should be in italic.

Authorities at the end of quotations or notes thus: HOMER, *Odyssey*, ii. 15, but print HOR. *Carm.* ii. 14. 2; HOM. *Od.* iv. 272. This applies chiefly to quotations at the heads of chapters. It does not refer to frequent citations in footnotes, where the author's name is usually in lower-case letters.

ad loc., cf., e. g., et seq., ib., ibid., id., i. e., loc. cit., q. v., u. s., viz.[2], not to be in italic. Print *ante*, *infra*, *passim*, *post*, *supra*, &c.

---

[1] Italicizing the names of ships is thus recognized by VICTOR HUGO: 'Il l'avait nommé *Durande*. La Durande,—nous ne l'appelerons plus autrement. On nous permettra également, quel que soit l'usage typographique, de ne point souligner ce nom Durande, nous conformant en cela à la pensée de Mess Lethierry pour qui la Durande était presque une personne.'—V. HUGO, *Travailleurs de la mer*, 3rd (1866) edit., Vol. I, p. 129.—H. H.

[2] This expression, although a symbol rather than an abbreviation, must be printed with a full point after the z.—H. H.

Italic *s.* and *d.* to be generally used to express shillings and pence; and the sign £ (except in special cases) to express the pound sterling. But in catalogues and similar work, the diagonal sign / or 'shilling-mark' is sometimes preferred to divide figures representing shillings and pence. The same sign is occasionally used in dates, as 4/2/04.

ERRATA; ERRATUM

Do not be guilty of the absurd mistake of printing 'Errata' as a heading for a single correction. When a list of errors has been dealt with, by printing cancel pages and otherwise, so that only one error remains, take care to alter the heading from 'Errata' to 'Erratum.' The same remarks apply to Addenda and Addendum, Corrigenda and Corrigendum.

FIGURES AND NUMERALS

IN ARABIC OR ROMAN

Nineteenth century, not 19th century.

The following rule should only apply to specific numbers:—

Figures to be used for money, weight, or measure. In other cases, numbers under 100 to be in words; but print '90 to 100,' not 'ninety to 100.'

Spell out in such instances as—

'With God a thousand years are but as one day'; 'I have said so a hundred times.'

Insert commas with four or more than four figures, as 7,642; but not in dates, as 1893; nor in pagination, even though there may be more than three figures.

Roman numerals to be preferred in such cases as Henry VIII, &c.—which should never be divided; and should only be followed by a full point when the letters end a sentence. If, however, the author prefers the full title, use 'Henry the Eighth,' not 'Henry the VIIIth.'

Use a decimal point · to express decimals, as 7·06. But when the time of day is intended to be shown, the full point . is to be used, as 4.30 a.m.

Do not print May 19th, 1862, nor 19 May 1862, but May 19, 1862[1]. In descriptive

[1] Dr. J. A. H. MURRAY says, 'This is not logical: 19 May 1862 is. *Begin* at day, *ascend* to month, *ascend* to year; not *begin* at month, *descend* to day, then *ascend* to year.' (But I fear we must continue for the present to print May 19, 1862: authors generally will not accept the logical form.—H. H.)

writing the author's phraseology should be followed; e.g. 'On the first of May the army drew near'; not 'On May 1 the army drew near.'

To represent pagination or an approximate date, use the least number of figures possible; for example, print:

pp. 322–30; pp. 322–4, *not* pp. 322–24; 1897–8, *not* 1897–98 (use en rules).

Print: pp. 16–18, *not* pp. 16–8; and *not* from 1672–74, *but* from 1672 to 1674.

When preliminary pages are referred to by lower-case roman numerals, no full points should be used after the numerals. Print:

p. ii, pp. iii–x; *not* p. ii., pp. iii.–x.

When references are made to two successive text-pages print: pp. 6, 7, *not* pp. 6–7.

Begin numbered paragraphs: 1. 2. &c.; and clauses in paragraphs: (1) (2) (3), &c. If Greek or roman lower-case letters are written, the compositor must follow copy. Roman numerals (I. II. III.) are usually reserved for chapters or important sections.

References in the text to footnotes should be made by superior figures—which are to be placed, as regards punctuation marks, according to the sense. Asterisks, superior letters, &c., may be used in special cases.

A OR AN

a European	a universal
a ewe	a university
a ewer	a useful
a herb	a usurper
a herbal	an habitual[1]
a heroic	an heir
a hospital	an heirloom
a humble	an historical[1]
a unanimous	an honest
a uniform	an honour
a union	an hotel
a unique	an hour

[1] In accordance with what seems to be the preponderance of modern usage. Originally the cover of the *New English Dictionary* had 'a historical', and the subject will be found fully treated in the *N. E. D.*, arts. A, An, and H.—H. H.

NOR AND OR

Print: (1) Neither one nor the other; neither Jew nor Greek; neither Peter nor James. (2) Either one or the other; either Jew or Greek; either Peter or James.

Never print: Neither one or the other; neither Peter or James;—but when the sentence is continued to a further comparison, *nor* and *or* must be printed (in the continuation) according to the sense [1].

Likewise note that the verb should be in the singular, as 'Neither Oxford nor Reading *is* stated to have been represented.'

[1] The necessity of giving strict attention to this rule was once exemplified in my experience, when the printing of a fine quarto was passing through my hands in 1882. The author desired to say in the preface, 'The writer neither dares nor desires to claim for it the dignity or cumber it with the difficulty of an historical novel' (*Lorna Doone*, by R. D. BLACKMORE, 4to, 1883). The printer's reader inserted a letter *n* before the *or*; the author deleted the *n*, and thought he had got rid of it; but at the last moment the press reader inserted it again; and the word was printed as *nor*, to the exasperation of the author, who did not mince his words when he found out what had happened.—H. H.

APPENDIX I

POSSESSIVE CASE OF PROPER NAMES

Use 's for the possessive case in English names and surnames whenever possible; i. e. in all monosyllables and disyllables, and in longer words accented on the penult; as—

Augustus's	Nicodemus's
Charles's	Jones's
Cousins's	Thomas's
Gustavus's	Zacharias's
Hicks's	St. Thomas's
St. James's Square	Thoms's

In longer names, not accented on the penult, 's is also preferable, though ' is here admissible; e. g. Theophilus's.

In ancient classical names, use 's with every monosyllable, e. g. Mars's, Zeus's. Also with disyllables not in -es; as—

Judas's Marcus's Venus's

But poets in these cases sometimes use s' only; and Jesus' is a well-known liturgical archaism. In quotations from Scripture follow the Oxford standard [1].

[1] See p. 7 (note).—H. H.

Ancient words in -es are usually written -es' in the possessive, e. g.

Ceres' rites Xerxes' fleet

This form should certainly be used in words longer than two syllables, e. g.

Arbaces' Miltiades'
Aristides' Themistocles'

To pronounce another 's (=es) after these is difficult.

This applies only to *ancient* words. One writes—Moses' law; and I used to alight at Moses's for the British Museum.

As to the latter example, Moses, the tailor, was a modern man, like Thomas and Lewis; and in using his name we follow modern English usage.

J. A. H. M.

APPENDIX II

WORKS IN THE FRENCH LANGUAGE

For works in the French language, such as classical textbooks for use in schools, the English compositor generally gets reprint copy for the text and MS. for the notes. It is, as a rule, safe for him to follow the reprint copy; but there is this difficulty, that when the work forms part of a series it does not follow that the reprint copy for one book corresponds in typographical style with reprint copy for other works in the same series. When setting up original French works from MS., the following rules will be found useful; although to understand them thoroughly will require more than the passing reference which the English compositor gives to the rules for setting up works in his own language[1].

1. *Capital and lower-case letters.*—In the names of authors of the seventeenth century, which are preceded by an article, the latter

[1] I am greatly indebted to M. DÉSIRÉ GREFFIER, author of *Les Règles de la composition typographique, à l'usage des compositeurs, des correcteurs et des imprimeurs*, and to his publisher, M. Arnold Muller, of the Imprimerie des Beaux-Arts, 36 Rue de Seine, Paris, for permission to translate and make extracts from this useful brochure.—H. H.

should commence with a capital letter: La Fontaine, La Bruyère[1]. Exceptions are names taken from the Italian, thus: le Tasse, le Dante, le Corrège. As to modern names, the usage of the individuals themselves should be adopted: Lamartine, Le Verrier, Maxime Du Camp. In names of places the article should be small: le Mans, le Havre, which the Académie adopts.

Volumes, books, titles, acts of plays, the years of the Republican Calendar, are put in large capitals: An IV, acte V, tome VI; also numerals belonging to proper names: Louis XII; and the numbers of the arrondissements of Paris: le XV^e^ arrondissement.

Scenes of plays, if there are no acts, are also put in large caps.: *Les Précieuses ridicules*, sc. V; also chapters, if they form the principal division: *Joseph*, ch. VI. If, however, scenes of plays and chapters are secondary divisions, they are put in small capitals: *Le Cid*, a. I, sc. II; *Histoire de France*, liv. VI, ch. VII. The numbers of centuries are generally put in small capitals: au XIX^e^ siècle.

The first word of a title always takes a capital letter: J'a vu jouer *Les Femmes savantes;* on lit dans *Le Radical.* If a substantive in a title immediately follows *Le*, *La*, *Les*, *Un*, *Une*, it is also given a capital letter, thus: *Les Précieuses ridicules.* If the substantive is preceded by an adjective, this also receives a capital letter: *La Folle Journée*; if, however, the adjective follows,

[1] M. DÉSIRÉ GREFFIER is careful to explain that in putting capital letters to the articles in the case of these and similar names he differs from the Académie française.—H. H.

it is in lower-case: *L'Age ingrat.* If the title commences with any other word than le, la, les, un, une, or an adjective, the words following are all in lower-case: *De la terre à la lune; Sur la piste.*

In titles of fables or of dramatic works the names of the characters are put with capital initials: Le Renard et les Raisins; Le Lion et le Rat; Marceau, ou les Enfants de la République.

In catalogues or indexes having the first word or words in parentheses after the substantive commencing the line, the first word thus transposed has a capital letter: Homme (Faiblesse de l'); Honneur (L'); Niagara (Les Chutes du).

If the words in parentheses are part of the title of a work, the same rule is followed as to capitals as above given: Héloïse (La Nouvelle); Mort (La Vie ou la).

The words saint, sainte, when referring to the saints themselves, have, except when commencing a sentence, always lower-case initials: saint Louis, saint Paul, sainte Cécilie. But when referring to names of places, feast-days, &c., capital letters and hyphens are used: Saint-Domingue, la Saint-Jean.

I. Use capital letters for the following words:

(1) Words relating to God: le Seigneur, l'Être suprême, le Très-Haut, le Saint-Esprit.

(2) In enumerations, if each one commences a new line, a capital is put immediately after the figure:

1° L'Europe.
2° L'Asie, &c.

But if the enumeration is run on, lower-case letters are used: 1° l'Europe, 2° l'Asie, &c.

(3) Words representing abstract qualities personified: La Renommée ne vient souvent qu'après la Mort.

(4) The planets and constellations: Mars, le Bélier.

(5) Religious festivals: la Pentecôte.

(6) The great historical events: la Révolution.

(7) The names of streets, squares, &c.: la rue des Mauvais-Garçons, la place du Trône, la fontaine des Innocents.

(8) The names of public buildings, churches, &c.: l'Opéra, l'Odéon, église de la Trinité.

(9) Names relating to institutions, public bodies, religious, civil, or military orders (but only the word after the article): l'Académie française, la Légion d'honneur, le Conservatoire de musique.

(10) Surnames and nicknames, without hyphens: Louis le Grand.

(11) Honorary titles: Son Éminence, Leurs Altesses.

(12) Adjectives denoting geographical expressions: la mer Rouge, le golfe Persique.

(13) The names of the cardinal points designating an extent of territory: l'Amérique du Nord; aller dans le Midi.

(14) The word Église, when it denotes the Church as an institution: l'Église de France; but when relating to a building lise is put.

(15) The word État when it designates the nation, the country: La France est un puissant État.

II. Lower-case initial letters to be used for the following:

(1) The names of members of religious orders: un carme (a Carmelite), un templier (a Templar). But the orders themselves take capitals: l'ordre des Templiers, des Carmes.

(2) The names of the cardinal points: le nord, le sud. But see I. (13) above.

(3) Adjectives belonging to proper names: la langue française.

(4) Objects named after persons or places: un quinquet (an argand lamp); un verre de champagne.

The dramatis personae at the head of scenes are put in large capitals, and those not named in even small capitals:

SCÈNE V.

TRIBOULET, BLANCHE, HOMMES, FEMMES DU PEUPLE.

In plays, the names of the speakers are put in even small capitals, and placed in the centre of the line. The stage directions and the asides are put in smaller type, and are in the text, if verse, in parentheses over the words they refer to. If there are two stage directions in one and the same line, it will be advisable to split the line, thus:

(Revenu sur ses pas.)
Oublions-les! restons. —
(Il s'assied sur un banc.)
Sieds-toi sur cette pierre.

Directions not relating to any particular words of the text are put, if short, at the end of the line:

Celui que l'on croit mort n'est pas mort. — Le voici! (Étonnement général.)

2. *Hyphens.*—Names of places containing an article or the prepositions *en*, *de*, should have a hyphen between each component part, thus: Saint-Germain-des-Prés, Saint-Valery-en-Caux, although the Académie leaves out the last two hyphens.

Names of places, public buildings, or streets, to which one or more distinguishing words are added, take hyphens: Saint-Étienne-du-Mont, Vitry-le-François, rue du Faubourg-Montmartre, le Pont-Neuf, le Palais-Royal, Hôtel-de-la-Monnaie.

3. *Spacing.*—No spaces to be put before the 'points de suspension,' i.e. three points close together, cast in one piece, denoting an interruption (...). In very wide spacing a thin space may be put before a comma, or before or after a parenthesis or a bracket[1]. Colons, metal-rules, section-marks, daggers, and double-daggers take a space before or after them exactly as words. Asterisks and superior figures, not enclosed in parentheses, referring to notes, take a thin or middle space before them. Points of suspension are always followed by a space.

A space is put after an apostrophe following a word of two or more syllables:

Bonn' petite... Aimab' enfant!...

Spaces are put in such a case as 10 h.

[1] This is not allowed in printing English works.

15 m. 10 s. (10 hours 15 min. 10 sec.), also printed 10^{h} 15^{m} 10^{s}.

Chemical symbols are not spaced, thus $C^{10}H^{12}(OH)CO.OH$.

4. *Certain contingencies.*—One should avoid as much as possible ending a line with an apostrophe, such as: Quoi qu' | vous dites?

If a number expressed in figures is too long to be got into a line, or cannot be taken to the next without prejudice to the spacing, a part of the number should be put as a word, thus: 100 mil- | lions.

5. *Division of words.*—Words should be divided according to syllables as in spelling. Therefore a consonant should never be separated from the vowel following. Thus divide: amou-reux, cama-rade; *vr* is always taken over if dividing: li-vraison. Two identical letters may be divided: mil-lion, pil-lard, in-nocent. It is optional to divide ob-scurité or obs-curité, according to convenience. Vowels are divided only in compound words: extra-ordinaire.

In compound words an apostrophe may be divided from a consonant following; thus: grand'-mère, grand'-route.

Divide sei-gneur, indi-gnité (gn pronounced as *ni* in 'mania'), i.e. take gn over.

The following divisions should be avoided: ami-able, Mo-abite, mo-yen; Ma-ximilien, soi-xante, Me-xique; é-légant. In a narrow measure a syllable of two letters may stand at the end of a line: ce-pendant, in-décis; but a syllable of two letters must not be taken over to the next line; therefore élégan-ce, adversi-té, are not permissible.

LIBRA
OF T
UNIVEF
OF

but élégan-ces, mar-que, abri-cot are tolerated.

One should avoid terminating a paragraph with a single syllable in the last line.

Verbs taking the so-called euphonic *t* should always be divided before the latter, thus: Viendra-|t-il?

Division of abbreviated words should be avoided.

Etymological division finds no favour in French, except when it is in accord with the spelling. as in trans-porter, trans-poser; but divide transi-tion, transi-ger.

Mute syllables may be turned over to the next line, thus: ils mar-quent, les hom-mes. Otherwise the difficulties in the way of regular spacing would be a serious objection.

6. *Abbreviations.*—Such words as article, chapitre, scène, titre, figure, are abbreviated only when in parentheses, as references; in the text they are put in full.

Saint, sainte, when they occur in large numbers, as in religious works, may be abbreviated, taking a capital letter: S. Louis, Ste Marie.

The words monsieur, madame, monseigneur, messeigneurs, messieurs, mesdames, mademoiselle, mesdemoiselles, are written in full and all in lower-case when addressing a person: Oui, madame; Non, monsieur le duc. Also in the following instances: J'espère que monseigneur viendra; j'ai vu monsieur votre père. In all other cases M. (for monsieur), M^{me} (for madame), Mgr. or M^{gr} (for monseigneur), and so on, are used. The words Sa Majesté, Son Éminence, Leurs Altesses, when followed by another

title, are put as initials, thus S. M. l'Empereur, but not when addressing the person directly (as Votre Majesté).

The name Jésus-Christ is abbreviated only when in parentheses after a date, thus: (337 avant J.-C.).

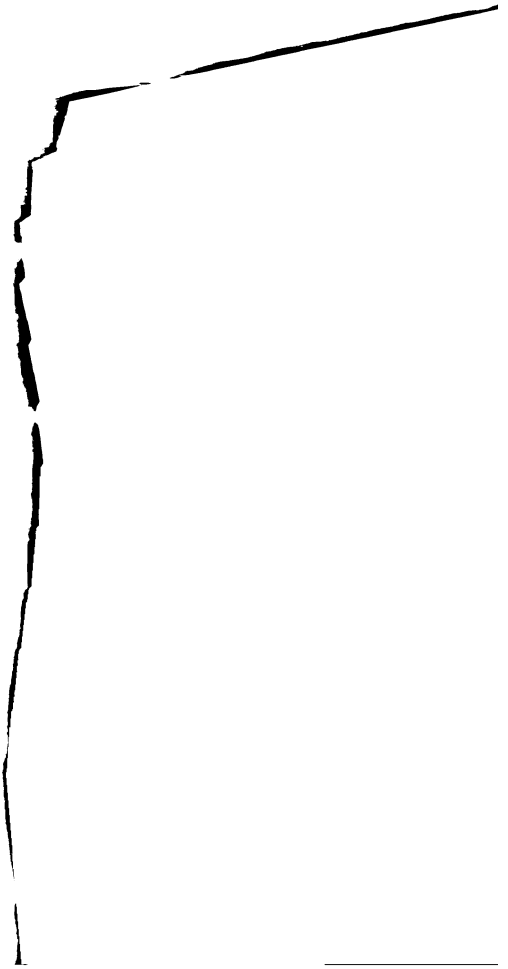
In works divided into articles, the first article is put in full (thus: Article premier), and the others in figures and abbreviated (Art. 2).

Per cent. is generally put 0/0, but pour 100, p. 100, and % are also used, though not recommended.

The following are other examples of abbreviations:—

liv. (livre)	c.-à-d. (c'est-à-dire)
ch. (chapitre)	C^{ie} (compagnie)
t. (tome)	m. (mètre)
d^{o} (dito)	l. (litre)
f^{o} (folio)	D^{r} (docteur)
in-f^{o} (in-folio)	M^{e} (maître)
in-8^{o} (in-octavo)	M^{lle} (mademoiselle)
in-4^{o} (in-quarto)	N.-S. J.-C. (Notre-Seigneur Jésus-Christ)
ms. (manuscrit)	
mss. (manuscrits)	
n^{o} (numéro)	C^{te} (comte)
P.-S. (post-scriptum)	M^{is} (marquis)
I^{er} / 1er (premier)	V^{ve} (veuve)
	S.A. (Son Altesse)
II, 2^{e} (deuxième)	LL. AA. II. (Leurs Altesses Impériales)
etc. (et cætera)	

If a numeral of the metrical system is not followed by fractions, the measure or quantity is put in full: 20 francs, 20 mètres, 20 litres, 20 milligrammes. If, however,



Commas in figures are used as in English, thus: 20,250 fr. 25 or 20,250^{fr},25. But dates, and numbers in general, are put without a comma: année 1466; page 1250; Code civil, art. 2000.

Fractions with a horizontal stroke are preferred in mathematical and scientific works; but in ordinary works the diagonal stroke is used, thus: 1/2, 2/3 (½, ⅔).

8. *Roman and italics.*—In algebraical formulae the capital letters are always put in roman and the small letters in italics. If, however, the text is in italics, the small letters are put in roman type.

The titles of works, of plays, of journals, names of ships, of statues, and titles of tables mentioned in the text, are put in italics; thus: La pièce *La Chatte blanche*; J'ai vu *Les Rois en exil*; On lit dans *Le Figaro*; le journal *Le Temps*; le transport *Bien-Hoa.*

Foreign words[1] and quotations are, as in English, italicized: Agir *ab irato; Cave canem!* lisait-on...

Superior letters in words italicized should be in italics, thus: *Histoire de Napoléon I^{er}.*

9. *Reference figures.*—References to notes are generally rendered thus: (1), or thus: [1]. Sometimes an asterisk between parentheses (*) or standing alone *, or italic superior letters (^{a}), are used. The second example ([1]) is the best from the English point of view.

The figure in the note itself is put either 1. or (1) or [1]. In many works the reference figure is put [1], and the note-figure 1.

[1] That is, words foreign to French.—H. H.

10. *Metal-rules.*—These serve in French to denote conversational matter, and take a thick space (or more, if necessary) after them. In fact, metal-rules, as in German, always have a space before or after, and are never put close to a word as in English. They are likewise never put after colons.

They are also used to give more force to a point: Il avait un cœur d'or, — mais une tête folle; et vraiment, — je puis le dire, — il était d'un caractère très agréable.

They are likewise used, as in English, for intercalations: Cette femme — étrangère sans doute — était très âgée.

11. *Quotation marks.*—The French use special quotation marks « » (called guillemets). It is not customary to use these for French books printed in England, because they do not occur in the English compositor's cases; and their place is supplied by ordinary English marks of quotation. They are, however, mentioned in these rules for the sake of distinction; and it may be necessary, one of these days, to provide them for English compositors. In French the « is repeated at the head of every subsequent paragraph belonging to the quotation.

If the » comes after points de suspension, a middle space is put before and after it:

La cour a décrété qu' « attendu l'urgence... » .

If, in dialogues, a passage is quoted, the « is put before the metal rule:

« — Demain, à minuit, nous sortirons enfin ! »

In tables and workings the » is used to denote an absent quantity:

125 . 15	130 »
10 »	15 . 25

In conversational matter, guillemets are sometimes put at the commencement and end of the remarks, and the individual utterances are denoted by a metal-rule (with a space after). But it is more common to dispense with guillemets altogether, and to denote the commencement of the conversation by only a metal-rule.

If a sentence contains a citation, the point at the end of the latter is put before the », and the point belonging to the sentence after:

« Prenez garde au chien ! », lisait-on à l'entrée des maisons romaines.

If the matter quoted ends with a full stop and a comma follows in the sentence, the full stop is suppressed:

« C'est par le sang et par le fer que les États grandissent », a dit Bismarck.

Also, if the point at the end of the citation is a full stop, and the sentence ends with a note of interrogation or exclamation, the full stop is suppressed:

A-t-il dit : « Je reviendrai » ?

If citation and sentence end with the same point, or if the sentence ends with a full stop, only the citation is pointed:

Quel bonheur d'entendre : « Je vous aime ! »
A-t-il dit : « Qui est ici ? »
Il a dit : « Je viendrai. »

But if the punctuation of the citation differs from that of the sentence, both points are put:

A-t-il dit : « Quel grand malheur ! » ?

Guillemets should have before and after them the same space as between words.

In the case of a citation within a citation, the « must stand at the commencement of each line of the enclosed citation :

On lit dans *Le Radical :* « Une malheureuse erreur a été commise par un de nos artistes du boulevard. Ayant à dire : « Mademoiselle, je ne « veux qu'un mot de vous ! », il a fait entendre ces paroles : « Mademoiselle, je ne veux qu'un mou de « veau ! »

In passages quoted down the side an en quad must be put after the « commencing each line.

Only one » is put at the end of two citations ending simultaneously.

LIBRARY OF THE

APPENDIX III

WORKS IN THE GERMAN LANGUAGE

English compositors called upon to set up German should have clear directions beforehand as to the founts to be used, whether English or German. If the MS. is in well-written German script, and the compositor is acquainted with the German characters, he will find little difficulty in setting this up in German type. It is otherwise if he has to set German in its own characters from MS. in Roman characters. This is owing principally to the numerous digraphs and the long and short s's used. The following rules will be found of use in both cases:—

1. *Capitals and lower-case.*—All German substantives are written with capital initial letters; and capital letters are also used for adjectives in geographical designations, e.g. das Caſpiſche Meer (the Caspian Sea); but as a rule adjectives, even when relating to nationality, have lower-case initials, not excepting titles of books, &c., thus: das deutſche Vaterland, die franzöſiſche Revolution (the German Fatherland, the French Revolution).

The von in German names of persons begins with a small letter (unless of course when it commences a sentence), e.g. Herr von Bülow.

The von in such cases requires only a thin space after it: Geſchrieben von von Richter (written by von Richter).

2. *The Reformed German Spelling.*—All words ending in th, as Muth, Rath, Wuth, now drop the h and become Mut, Rat, Wut, &c. That has become Tat, Thor is now Tor, thun is now spelt tun, Willkühr has become Willkür. Ae, Oe, Ue, are now always rendered Ä, Ö, Ü.

Three identical letters should not come together. Consequently print Schiffahrt, not Schifffahrt (but in dividing print Schiff-fahrt). The plural of See is no longer Seeen, but Seen; in narrow measure divide See-en.

The suffix -niß is now -nis: Hindernis. Z is often used for C, thus: Zentrum for Centrum.

The verbal suffix -iren is now uniformly written -ieren, thus: abdieren, ſubtrahieren, multiplizieren, dividieren.

A detailed list of the new German orthography may be obtained through any foreign publisher[1]. Many German writers object to the modern spelling; in such cases, of course, copy should be followed.

[1] A very useful little book is that by K. Duden, Meyer's Bibliographisches Institut, Leipzig and Vienna, price 3*d*.

3. *Hyphens in German.*—If two or more words follow one another, relating to a common part of speech with which they form a compound, all except the last take a hyphen, thus: Hut- und Krawattenfabrikant (hat and tie manufacturer); Käse-, Butter- und Milchvorräte (cheese, butter, and milk stores).

Note that compound words in German are now printed as one word.

4. *Division of words in German.*—Prefixes should of course remain intact, such as an, auf, ent, emp, vor, über, zer. Thus: an-fangen, auf-fahren, ent-zweien, emp-finden, vor-rücken, über-reden, zer-stoßen. (See under paragraph 2 of this Appendix, 'Reformed Spelling,' for three identical letters coming together. See also under 7, 11, 14.)

5. *Spaced words.*—In these the following compound letters should never be spaced: ch, ck, fl, ft, ß, tz. The following are spaced: ff, ll, fi, ff. That is, two different consonants coming together are not spaced; but a consonant and vowel, and double consonants, are to be spaced.

6. *Prepositional and other prefixes in German.*—When auf precedes a part of speech commencing with f, the two f's should not form one letter. Print auffahren, not auffahren.

So also, when aus is prefix to a part of speech beginning with an f, it should not form with the latter an ß or ff if German type is used. Print ausſprechen, not außprechen or auffprechen.

If ent precedes a part of speech beginning with ʒ, the t and ʒ do not form one letter, but remain separate, thus: entʒweien, not enʒweien.

7. *Suffixes* lich, ʒig.—The letter l in the former should not be joined to a preceding f, nor the letter ʒ in the latter to a preceding t. Print verwerflich, not verwerflich; achtʒig, not achʒig. So also, in dividing, put verwerf-lich (or ver-werflich) and acht-ʒig.

8. *German in Roman type.*—In Roman type ß is always rendered ss; and in spaced words all letters are separated.

9. *Metal-rules in German.*—Spaces are always put before and after a rule in a sentence, wide spaces in a widely spaced line, thin spaces in a narrowly spaced one, exactly as with words, thus: Er ſagte — nicht ohne Zaudern — daß er gehen müſſe.[1]

Rules are not put after colons.

10. *Quotation marks in German.*—The commencement of a quotation is indicated by commas followed by a thin space; the close by turned commas. A quotation within a quotation is usually rendered by a single Roman comma at commencement, and by a turned Roman comma at the end; thus: Er ſagte mir: „Gehe nicht hin, denn es heißt, daß es dort von ‚Geiſtern' ſpukt."[2]

[1] He said—not without hesitation—that he must depart.

[2] He said to me, 'Do not go there, for they say it is haunted by "ghosts".'

11. ll.—This is always printed as one letter at the end of a syllable or word, as also ih the body of a word if the latter is not a compound, thus: ſchalllos (now, however, written ſchallos, but divided ſchall-los); will, ſoll; wollen, ſollen. But in compound words, in which the first l ends a syllable and the second l commences the next one, the two l's must be separated, thus: vielleicht (divided viel-leicht).

12. ff, ß, ſs.—All three in Roman type = ss. The first (ff) is put where two syllables come together, neither of which gives sense in itself, thus: eſſen, müſſen.

For the second (ß) see next rule.

The third (ſs) is employed when the first *s* ends one syllable and the second commences the next, each syllable giving sense taken singly, i. e. in compounds, thus: Eisſcholle (ice-block), dasſelbe, desſelben.

13. ß.—The employment of this presents difficulty without a knowledge of the pronunciation of the language. It is either preceded by a long vowel in the body of a word, or stands after a short vowel at the end of a word or syllable, thus: ließe, gießen, Blöße; häßlich, mutmaßlich; Nuß, Kuß, Haß. But always: müſſen, wiſſen, laſſen, as short vowels precede in the body of the word.

14. *Double letters.*—ch, ck, ff, fi, fl, ll, ſi, ſſ, ſt, ß, ß. No triple letters, like the English ffi, ffl, are used in German.—ffi, ssi, are

usually printed ff, ft, as pfiffig, biſſig; ffl is printed fflt, as trefflich.

As regards ſt, the ſ and t must be separated if the latter belongs to a suffix, thus: ſchlaflos, not ſchlafloſ.

15. ſ, s.—The long *s* is used at the commencement, the short *s* at the end of syllables.

16. *Abbreviations in German.*—The most common are: u. ſ. w. (= und ſo weiter, and so on, et cetera); z. B. (= zum Beiſpiel, for example); d. h. (= das heißt, that is to say); d. i. (= das iſt, that is); u. a. m. (= und andere mehr, and others); ſ. (= ſiehe, see); ſog. (= ſogenannt, so-called); Aufl. (= Auflage, unaltered edition); Ausg. (= Ausgabe, revised edition).

After ordinal numbers a full point is put where we put '1st, 2nd,' &c., thus: 1. Heft (or 1. H., = erſtes Heft, first number); 2. Band (or 2. Bd., = zweiter Band, second volume). This full point is often mistaken by compositors and readers for a full stop.

For & in '&c.' the Germans have a special character ꝛc, thus: ꝛc.

APPENDIX IV

DIVISION OF LATIN WORDS

The general rules are practically Priscian's. They are well summarized in Gildersleeve's *Latin Grammar.*

1. 'In dividing a word into syllables, a consonant between two vowels belongs to the second: *a-mo, li-xa.*

2. 'Any combination of consonants that can begin a word (including *mn*, under Greek influence) belongs to the following vowel; in other combinations the first consonant belongs to the preceding vowel: *a-sper, fau-stus, li-bri, a-mnis.*

3. 'The combinations incapable of beginning a word are (*a*) doubled consonants: *sic-cus*; (*b*) a liquid and a consonant: *al-mus, am-bo, an-guis, ar-bor.*

4. 'Compounds are treated by the best grammarians as if their parts were separate words: *ab-igo, res-publica.*'

To take a page of Cicero:

con-sequi so-lent ex-ponimus a-criter cri-mi-no-se diligen-ter a-gi re-rum con-se-quentium miseri-cor-dia tom-movebitur au-di-to-ris a-ni-mus osten-demus com-modis cu-ius cu-i quo-rum qui-bus-que (not

qui-bu-sque) *us-que* (because the parts are separate) *ca-ptabimus pote-statem sub-i-ci-emus pa-renti-bus neces-sariis cle-men-tia.*

Again:

cius-modi, *cuius-modi*, *huius-modi* (not *eiu-smodi*, &c.) *con-iun-ctim* (I should suppose, not *con-iunc-tim*) *am-plifica-stis e-stis vetu-stas hone-stus onu-stus sus-cipere sub-trahit ad-trahit in-struit circu-it sinul-tate re-ce-den-dum di-co di-xi-sti di-xe-rat di-ctum a-ctum au-ctus ma-gnus i-gnis mali-gnus pi-gnus li-gna pec-catum demonstra-stis* (I am rather doubtful about this) *ma-gis ma-xime dif-fi-cul-tas la-brum lamna lar-gus lon-ge di-gnus sum-pserim sumo sum-mus su-prema propter-ea*, and probably *pro-pter-ea* (but again I am in some doubt) *dis-tin-ctus dis-tin-guo ad-spectus a-spectus tem-ptavit il-lu-stris*. Most of these are already adopted in editions of authority, e.g. Nobbe's *Cicero*, Haase's *Seneca*.

ROBINSON ELLIS.

APPENDIX V

DIVISION OF GREEK WORDS

A syllable ends in a vowel EXCEPT—

1. If a consonant is doubled, the consonants are divided.

Συρακούσ-σας (Bacch.[1]), **πολ-λῷ** (Thuc.), and so **Βάκ-χος, Σαπ-φώ, Ἀτ-θίς.**

2. If the first of two or more consonants is a liquid or nasal[2], it is divided from the others.

(Two consonants) **ἄμ-φακες, ἐγ-χέσπαλον, τέρ-πον** (Bacch.), **πάν-τες** (Thuc.), **ἅλ-σος.**

(Three consonants) **ἀν-θρώποις, ἔρ-χθέντος** (Bacch.), **ἀν-δρῶν** (Thuc.).

But **βά-κτρον, κάτο-πτρον, ἐ-χθρός.**

(Four consonants) **θέλ-κτρον, Λαμ-πτραί.**

3. Compounds. For modern printing the preference must be to divide the compounds **παρ-όντος, ἐφ-ῃρημένος** (Thuc.), but **ἀπέ-βη** may stand as well as **ἀπ-έβη.**

H. STUART JONES.

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[1] The references are to the papyri.

[2] Or according to some if it is *σ—ἕκασ-τος* (Hyp. Blass[2], p. xvii), but the preference is for *πλεί-στοι, ἐκομί-σθησαν, βουλεύε-σθαι* (Thuc.), *ἐ-στρέφθη* (s. v. l., Bacch.).

MARKS USED IN THE CORRECTION OF PROOFS

THOUGH a variety of opinions exist as to the individual by whom the art of printing was first discovered; yet all authorities concur in admitting Peter Schoeffer to be the person who invented *cast metal types*, having learned the art of *cutting* the letters from the Gutembergs; he is also supposed to have been the first who engraved on copper plates. The following testimony is preserved in the family, by Jo. Fred. Faustus of Aschaffenburg. "Peter Schoeffer of Gernsheim, perceiving his master Fausts design, and being himself desirous ardently to improve the art, found out (by the good providence of God) the method of cutting (*incidendo*) the characters in a *matrix*, that the letters might easily be singly *cast* instead of being *cut*. He privately *cut matrices* for the whole alphabet: Faust was so pleased with the contrivance that he promised Peter to give him his only daughter Christina in marriage, a promise which he soon after performed. But there were many difficulties at first with these *letters*, as there had been before with wooden ones; the metal being too soft to support the force of the impression: but this defect was soon remedied, by mixing a substance with the metal which sufficiently hardened it; and when he showed his master the letters cast from those matrices,"

From JOHNSON'S *Typographia*, Vol. II (1824).

THE OPPOSITE PAGE CORRECTED

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From JOHNSON'S *Typographia*, Vol. II (1824).

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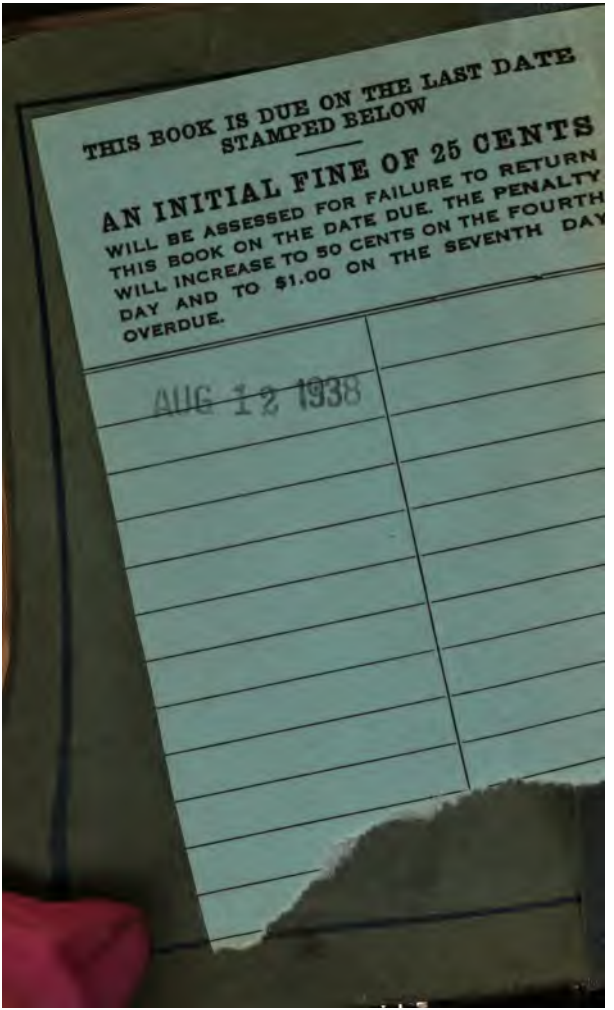
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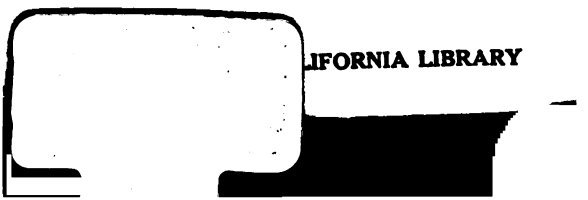
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